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Week of July 9, 1956

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S. Sam: Hello, Mary, would you like to play?

M. Mary: (Takes one look) No.

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F. Frank: Hi, Mary, would you like to play?

M. Mary: (Takes one look) I'd love to.

S. Sam: (Aside) Curses, foiled again. Why didn't I dress like Frank?

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THE CAPE PLAYBILL

Volume 8 No. 2 **Week of July 9, 1956**

The Cape Playbill furnishes weekly programs for the Cape Playhouse, Dennis, Mass., The Falmouth Playhouse, Coonamessett, Mass., and the Cape Cod Melody Tent, Hyannis, Mass. It is published weekly during the summer theatre season by the Cape Playbill at Kendall Printing Company, Falmouth, Mass. Advertising rates furnished upon request. Please address inquiries to Box 887, Falmouth, Mass.

STRAW HAT STARS

by RICHARD ALDRICH

(Reprinted from the New York Times)

In founding and developing the star system, have summer stock producers created a monster which will eventually destroy them? This is a question that has been asked regularly for several years and, as one of the instigators of the star system and as managing director of two summer theatres, I have been on the receiving end of criticism for some time.

Perhaps the time has now come to refute a few charges and correct some ideas regarding summer stock theatres, since most of the verbal warfare occurs because the critics often lack perspective about and insight into first-class summer theatre operation.

To begin with, we must realize that there are at least three distinctive types of summer theatre: the star theatre, the non-star Equity theatre and the non-Equity theatre. The first two are professional theatres, the third is not. The non-Equity theatre gives the novice and the non-professional in all branches of the theatre opportunities to try their wings. The non-star Equity theatres are the habitat of professional actors who are expanding their talents, experimenting with new roles, or who just prefer to work in a small playhouse.

The star theatre is the abode of those actors who have made their mark either in the public favor or in the profession. In the latter case, then, it will be extremely rare that a neophyte has the opportunity to make a stellar debut or to undergo major theatrical training. As a matter of fact, it would be erroneous to state that summer theatre, taken as a whole, is a really adequate training ground for actors and technicians. However, it is the best and almost the only training ground in the country where they can obtain practical experience, where young actors can observe and work with and learn from top-flight professionals.

If we consider the summer stock's short season of nine or ten weeks, it becomes quite obvious that those who cast stones have poor targets. Just a glance at England's theatrical structure should convince anyone that training for the stage involves full-time, year-round hard work. Why castigate summer theatre for what it is not and for what it cannot do?

It must be remembered that summer theatres are primarily entertainment centers in the hinterlands and even in the cities. The New York Times theatrical page is not read by every person in New York or the United States. Not every citizen is acquainted with theatrical activities and too many have never even seen a professional play. Broadway theatregoers, by and large, are a fairly well defined group (geographically, socially and educationally speaking).

The summer stock theatres play to audiences of a much more diverse character. True, some of the theatres close to New York, Philadelphia, Boston and Chicago attract those initiated playgoers from the big cities. The lures of informality, low prices and rural country sides certainly have proved successful for the theatre-wise. But it remains for the star to attract the uninitiated.

Last year, for example, I received many letters from people (city fold included) who had attended the Cape Playhouse or the Falmouth Playhouse for the first time, who had seen their first legitimate play, who had enjoyed it and who intended to see more stage plays in the future. And these people were not youngsters either. What had brought them as well as a good part of our audiences was the star. Their curiosity, which bade them take a first-

hand look at a nation-wide celebrity, later turns into avid interest in theatre. The summer theatre, as far as it goes, is one of the best stimulants of year-round theatre-going that I know.

The star system is here to stay and, perhaps, unbeknownst to many, has been with us for at least two hundred years. A star is what he or she is because of public recognition. It may surprise some that summer theatres play for the public —and the public be served. People want to see the best in theatre and so they flock to see the stars. But let it be understood, however, that the ticket buyers, naive or sophisticated, are no fools. If the performance is bad or the play second-rate, we hear about it soon enough. Experience is the teacher and summer theatre producers have absorbed the teachings.

The major star theatres have learned from experience what not to do. What they do not do is try to fool the public. For this reason you will find some of the theatre's best talent appearing in the star theatres. The season is short and working conditions can be somewhat trying. The weekly bill must open every Monday or Tuesday evening on time, in tip-top shape in acting and production.

That these minor miracles occur each week on schedule attests to the success of the Cape Playhouse, the Falmouth Playhouse, and those star theatres at Bucks County, Westport and others of the same high caliber. In this type of theatre there is little time to teach beginners. The show must go on and it had better be good.

Too many tears have been shed about the high cost of the star system. The top stars, who average somewhere around $1,500.00 per week, including a percentage of the gross, have proved their worth both on the stage and at the box office. Helen Hayes, Tallulah Bankhead, to name a few, attract S. R. O. business everywhere they appear and so prove beneficial to the entire season's gross income.

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The star theatre, to be sure, is larger than the average summer theatre; its size compensates for the expenses involved. Most of them range from 600 to 900 seats and the average top price is $3.60. Where else, one may ask can you see nine or ten top stars consecutively in an intimate theatre at such reasonable prices?

The star system, for all its supposed failings, has been instrumental in bringing summer theatre interest to its present level. If we only look back some fifteen years or so, we can see the brilliant job the star system has accomplished. In the early Nineteen Thirties, when there were only a handful of Equity summer theatres and their numbers were dropping due to the depression, the introduction of stars such as Jane Cowl, Ina Claire and Roland Young immediately began to turn the tide.

Naturally, the star system brought problems and headaches to summer theatre producers. When stars first played summer theatres they came for a lark or to try out a new play and not primarily for money. They were happy to rehearse for a week with the rest of the permanent company and all went smoothly until certain stars, unable to obtain work during the winter months, discovered there was real gold in summer playhouses and, by playing every week, they could double their summer's income.

Summer theatre managers fought this trend valiantly because with the star arriving late on Sunday for a dress rehearsal, or sometimes not until Monday morning, the opening performance was often ragged and at times disgraceful. However, we managers feel that we now have this particular problem under control. If we can continue to keep under control our two most important costs, namely, the star's salary and the author's royalties, I prophesy a long and successful life to intelligently operated summer playhouses under the star system.

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The romantic comedy, "You Never Know" with the music of Cole Porter serves to welcome Bert Parks, the genial, energetic quizmaster of "Break the Bank" and emcee for "Stop the Music" and "Double or Nothing", to the Cape Playhouse for one week beginning Monday, July 16.

Betsy Holland who was extremely well received for her summer performances as Bianca in "Kiss Me Kate" will be appearing here in this sparkling musical play.

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One of the most delightful scores of Cole Porter's career is found in next week's production. Most memorable and often nostalgic tunes such as "You Never Know", "By Candlelight", "Why Shouldn't I?", "No," "From Alpha to Omega", "What Shall I Do?", "No Rhyme or Reason", and "At Long Last Love".

With the setting designed by Herbert Senn of the Playhouse staff, performances for "You Never Know" will continue nightly through Saturday, July 21 at 8:30 p.m. with matinees on Wednesday and Friday at 2:30 p.m.

* * *

For your convenience, our Box Office will remain open during the first intermission so that we may readily fill your requests for tickets for future attractions. You may also place phone orders by calling Dennis 60 or 185, and mail orders will also be accepted.

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Ticket reservations will be held until 7:00 p.m. Evenings and 1:00 p.m. Matinees

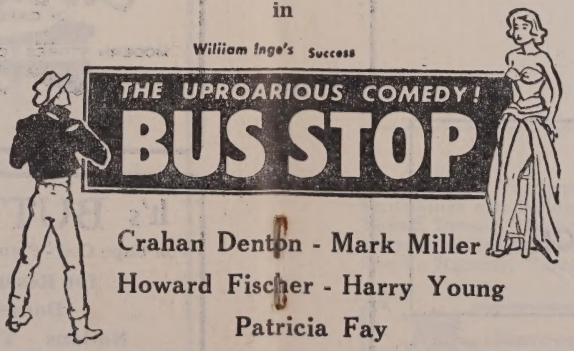
WEEK BEGINNING MONDAY, JULY 9, 1956

CHARLES MOONEY

presents

BARBARA BAXLEY • GLENN ANDERS • ELAINE STRITCH

in



Crahan Denton - Mark Miller

Howard Fischer - Harry Young

Patricia Fay

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CAST

(In order of appearance)

Elma Duckworth ..... **PATRICIA FAY**
Grace ..... **ELAINE STRITCH**
Will Masters ..... **HOWARD FISCHER**
Cherie ..... **BARBARA BAXLEY**
Dr. Gerald Lyman ..... **GLENN ANDERS**
Carl ..... **HARRY YOUNG**
Virgil Blessing ..... **CRAHAN DENTON**
Bo Decker ..... **MARK MILLER**

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SYNOPSIS OF SCENES

Place: A Street Corner restaurant of a small Kansas town, which buses driving through use as a rest stop.

ACT I

1:00 a.m. at the restaurant.

ACT II

A few minutes later.

ACT III

Five o'clock in the morning.

ACKNOWLEDGEMENTS

The Cape Playhouse wishes to express its sincere appreciation to the following for furnishings and incidental properties: Mr. Charles Johnson, Dennis; Lichti's, Dennis; R. Eldred, Dennis; The Ryder Girl, Harwich; Hope Lane Antiques, Dennis; Praeti's Antiques, Sagamore; Players' Inn, Dennis; Smalloff & Haines, Hyannis; Pfeiffer Antiques, Yarmouth; Clark's Nursery, Yarmouth.

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☆ TONIGHT AT 8:30 ☆

BARBARA BAXLEY (Cherie) comes to Dennis from the New York production of tonight's play. She has earned an enviable reputation since making her debut in support of Tallulah Bankhead in "Private Lives". Her second appearance on Broadway created quite a stir when she played the role of Peter Pan replacing Jean Arthur for two weeks. Following an engagement in the short-lived "Out West of Eighth" she scored heavily as the Fortune Teller's Daughter in Tennessee Williams' provocative "Camino Real" and the following season found her in Nathaniel Benchley's "The Frogs of Spring" and "Oh Men, Oh Women" which she left to make her first film "East of Eden." Her return to Broadway came with Clifford Odets' "The Flowering Peach" in which she won praise as the reclaimed woman who joined the Noah family on the Ark. Born in California, she studied for the theatre in New York with Sanford Meisner at the Neighborhood Playhouse. Television fans will recognize here as the star of many leading TV dramas.

GLENN ANDERS (Dr. Gerald Lyman) The Cape Playhouse welcomes back Mr. Anders whose last appearance here was in the 1953 production of "The Starcross Story". He is believed to be the only actor who has played leading roles in three Pulitzer Prize plays: "Hell Bent for Heaven," "They Knew What They Wanted," and "Strange Interlude." Over a long and distinguished career he has appeared at one time or another with such illustrious leading ladies as Lynn Fontanne, Judith Anderson, Ruth Gordon, Pauline Lord, Tallulah Bankhead, Claudette Colbert, Elissa Landi and Gertrude Lawrence in such plays as "The Constant Nymph," "A Farewell to Arms," "Another Language," "Skylark," "Light up the Sky," and "The Remarkable Mr. Pennypacker" as well as the trio of prize winners noted above, and the National Company of "Bus Stop".

ELAINE STRITCH (Grace) won accolades for her performance in the New York production of "Bus Stop." It marked her return to drama after several seasons

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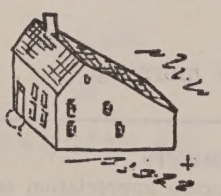

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on the musical stage where she stopped the show on three different occasions—as the bongo-bongo girl singing "Civilization" in "Angel in the Wings"; as Melba, the hard-boiled reporter singing 'Zip" in "Pal Joey"; and earlier this season with her rhythmic rendition of "You Took Advantage of Me" in "On Your Toes". Detroit born and convent educated, Miss Stritch studied at the Dramatic Workshop and played an assortment of roles on the rustic circuit. At East Hampton, the Hartmans heard her singing, "I Didn't Come to Texas for the Trip". They liked her and brought her into the cast of "Angel in the Wings," for three skits and the aforementioned "Civilization Song". Others of her assignments have included playing with A. E. Matthers in an English import, "Yes, M'Lord", and a coast-to-coast tour in "Call Me Madam", playing the Ethel Merman role to high acclaim. Televiewers will recognize her as a regular charade-player of "Pantomine Quiz".

CRAHAN DENTON (Virgil Blessing)

Mr. Denton's most recent appearance before the opening of "Bus Stop" was as Sergeant Tolliver, that season, in "The Fragile Fox". Prior to appearing in the war drama, he played in "Key Largo", "The Trial of Mary Surratt" and "Liberty Jones". A native of Seattle, he was educated at the University of California in Berkeley, then won a scholarship to the Neighborhood Playhouse where he studied for a year. Off Broadway he has made memorable appearances in the New Dramatists' presentation of "Ceremony of Innocence" and in the Equity Library Theatre's "Missouri Legend". Televiewers will recall his brilliant portrayal of the father in the Omnibus Series of Lincoln.

MARK MILLER (Bo Decker) comes to "Bus Stop" after playing leading roles on tour with Sarah Churchill in "The Philadelphia Story" and "No Time for Comedy", in two national companies of "The Moon is Blue" (one with Maggie McNamara, one with Peggy Ann Garner), in summer companies of William Inge's "Picnic" and "The Second Man" with Franchot Tone. Born in Houston, he graduated from the University of Texas—with time out for duty with the United States Air Force —and later from the American Academy of Dramatic Arts, after which he was additionally coached by Martita Hunt and Frances Fuller Miner. He had further

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professional training in summer theatres at Newport, R. I., Ivoryton, Conn. and in winter stock at Phoenix, Ariz. He has had major assignments in radio and television. He is no stranger to the cowboy outfit he wears in "'Bus Stop", since each year he finds time to help his father-in-law on his ranch in southern Arkansas.

HOWARD FISCHER (Will Masters) another member of the New York production in tonight's comedy received his training at the Royal Academy of Dramatic Art in London and at the American Theatre Wing. He has appeared in "Crime and Punishment", "Desire Under the Elms" (for ANTA), "Mrs. McThing" in the Central City engagement, "The Time of the Cuckoo", both in Central City and on tour, "The Remarkable Mr. Pennypacker", "Saint Joan" with Jean Arthur on a national tour, and "The Skin of Our Teeth" produced by Robert Whitehead for the ANTA-State Department presentation in Paris as part of the Salute to France program. Mr. Fischer appeared as well in the subsequent Washington, D.C. and New York presentation of the Pulitzer Prize play.

HARRY YOUNG (Carl)

Mr. Young first appeared on Broadway in "Juno and the Paycock" with Barry Fitzgerald. For ten years he was director of the Brattleboro Summer Playhouse. In the last few years he has appeared, as an actor or Stage Manager with Arthur Miller's "The Crucible" and "A View From the Bridge", Clifford Odets' "The Flowering Peach", the Paris production of Thornton Wilder's "The Skin of our Teeth", and "Bus Stop".

PATRICIA FAY (Elma Duckworth) a former member of the New York production of "Bus Stop" is a native of Troy, New York. She made her Broadway debut in "The Member of the Wedding" with Ethel Waters. She has studied acting with Sanford Meisner at the Neighborhood Playhouse and ballet at the Swoboda School and the School of American Ballet. Veteran of numerous television presentations, Miss Fay has also modelled considerably and has appeared onstage in "The Scarecrow", "Purple Dust", and "The Remarkable Mr. Penny-Packer".

* * *

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The Foundation owns the controlling interest in the Cape Playhouse. It also owns the Cape Cinema, the Cape Playhouse Restaurant and the Art Center.

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ABOUT THE AUTHOR

William Inge who provided Cape playgoers last season with his outstanding dramas, "Come Back, Little Sheba" and "Picnic" is welcomed back this year with his smashing Broadway success, "Bus Stop." Born in Independence, Kansas, Mr. Inge graduated from the University of Kansas and Peabody's College before joining the faculty of Stephens College where he worked in the theatre department under the late Maude Adams. He then became art, music, and drama critic for the St. Louis Star-Times, during which period he first essayed playwriting.

His initial script, "Farther Off From Heaven", was brought to the attention of the late Margo Jones by Tennessee Williams; and she produced it at her famous Dallas Theatre in 1947. Following this debut, Mr. Inge returned to St. Louis, joined the faculty of Washington University and began work on his next play, "Come Back, Little Sheba."

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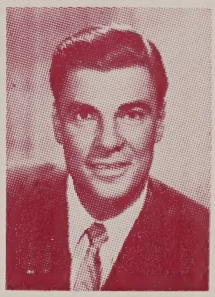

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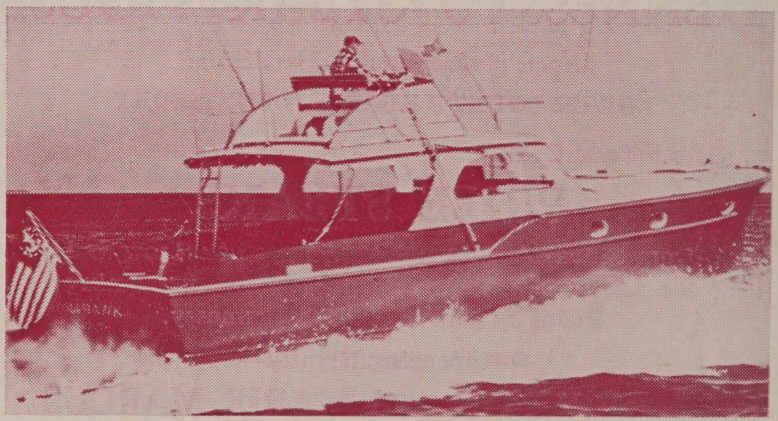

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